

The BREAD LOAF SCHOOL OF ENGLISH

1928





THE BREAD LOAF SCHOOL *of* ENGLISH



AT BREAD LOAF, VERMONT

July 2—August 17, 1928

"The work of the Bread Loaf School of English in bringing together a selected group of writers, students and teachers of English—placing them in touch with recognized men and women of letters, inspiring those of them in the teaching world with new and enthusiastic ideas of education—deserves the highest recognition from all those interested in the study and interpretation of our mother tongue."

—Dorothy Canfield Fisher

THE NINTH SESSION of The Bread Loaf School of English, conducted since 1920 as a section of the Middlebury College Summer Session, will bring to Bread Loaf Inn, from July 2 to August 17, 1928, a group of earnest workers in the field of English—high school and

college teachers, college and graduate students, poets, editors, critics, and story writers. Classes, lectures, and conferences will be held five days each week, leaving ample time for out-of-door sports—tennis, horseback riding, overnight camping parties in the Battell Forest, hikes over The Long Trail, trout fishing, summer botanizing, and mountain climbing.

THE AIM OF THE SCHOOL is not number of students, but quality of work. The design has been to create an environment in which students, teachers, and literary workers may find new inspiration for their tasks, companionship and new acquaintance of the most congenial sort, and individual help by wise and sympathetic teachers. The student body, limited to about one hundred, is drawn from all sections of the country. One instructor is provided for every ten or twelve students, and the studio plan of instruction is largely used. An informal, friendly atmosphere characterizes the community life of the School.

GRADUATE COURSES, planned especially for writers and high school teachers of English, meet the needs of various types of students by the four-fold division of the field to include (a) the art of teaching, from the high school teacher's point of view; (b) creative writing, including literary analysis and appreciation; (c) critical and appreciative studies of literature, suited to the needs of students seeking the degree of



Master of Arts; and (d) studies in the coaching and producing of plays suitable for amateur production.

FOR COMBINING RECREATION with study Bread Loaf offers unrivalled opportunities. "Bread Loaf" is both a mountain and an inn. The mountain stands in the heart of one of the most beautiful sections of Vermont. The Inn stands on a plateau above the foothills of the Green Mountains, near the base of the highest range, at an elevation of 1500 feet above sea level. The Inn, which with its cottages houses the School,

is a picturesque, rambling structure, with quaint additions, unexpected passages, twists, turns, open fireplaces, and cozy parlors. The old hostelry, made famous by Joseph Battell and bequeathed by him to Middlebury College, forms a little community miles from the nearest village, but easily accessible over good automobile roads.

ADMISSION to The School of English is without examination; but students must satisfy the Dean of their fitness to profit by the courses selected, and all elections are subject to his approval.

THE DEGREE OF MASTER OF ARTS may be earned at Bread Loaf, the work of each season, though complete in itself, being planned with relation to the work of previous and succeeding years. To obtain the Master's degree at Bread Loaf, thirty credits are necessary, of which ten may be taken, with the approval of the Dean, at some other institution of approved grade. College graduates may be candidates for eight credits each session, but students are strongly advised not to elect more than *three* courses, leaving opportunity to take advantage of the lectures, informal conferences, and out-of-door recreation, which are important features of Bread Loaf.

EVENING EVENTS of varied character—such as lectures, informal talks by members of the teach-

ing staff, professional conferences, and plays presented in the Little Theater by members of the class in Play Production—enrich the work of the School and are of great practical and inspirational value.

DISTINGUISHED WRITERS who visit Bread Loaf during the session for a series of informal talks and conferences furnish an exceptionally stimulating and delightful feature. Students have opportunity to meet these writers personally and to seek from them counsel in their own work. Among those who have visited Bread Loaf in the first eight sessions are Robert Frost, Dorothy Canfield Fisher, Willa Cather, George Pierce Baker, Henry S. Canby, Carl Van Doren, John Finley, Richard Burton, Irving Bacheller, Edwin Markham, Charles J. Woodbury, Julian W. Abernethy, Charles S. Brooks, Louis Untermeyer, John Farrar, Katharine Lee Bates, Sarah Cleg-horn, Grace Hazard Conkling, Marguerite Wilkinson, Fred Lewis Pattee, Carl Sandburg, Thomas Boyd, Rollo W. Brown, Hamlin Garland, John Macy, Edward Davison, Anna Hempstead Branch, Alfred M. Hitchcock, Walter Pritchard Eaton, William Lyon Phelps, Hervey Allen, and Kenneth B. Murdock.

OUT-OF-DOOR ACTIVITIES of varied nature offer opportunity for students to combine recreation with study in a most delightful manner. Three good tennis courts are provided for the use of members of the School. All students who love



ON THE LONG TRAIL

out-of-door life should come prepared for short hikes and bird walks, also for longer trail expeditions, mountain climbing, and overnight camping parties. Because of its elevation, the region about Bread Loaf offers exceptional facilities for bird study in summer. Horseback riding and trout fishing are popular sports.

NO FINER MOUNTAIN REGION is found in New England than that around Bread Loaf. The Inn is convenient to The Long Trail of the Green Mountain Club, a scenic woodland path that leads through thousands of acres of mountain forest, with camps and lodges along the way. Supervision of hiking and camping parties is vested in Doctor and Mrs. V. C. Harrington, who are thoroughly familiar with trails and camps in the Battell Forest. All organized trail parties are under their general direction and are



PLEIAD LAKE

accompanied either by Dr. and Mrs. Harrington or other authorized and competent persons having experience on the trail. Women may write Mrs. Harrington (4 Storrs Ave., Middlebury) for suggestions as to hiking dress.

MANY SPOTS OF HISTORIC and scenic interest are easily accessible from Bread Loaf by automobile. Trips to Mount Mansfield or to Ticonderoga, Lake George and the Adirondacks and return can be made in a day; in fact, Woodstock and White Mountain points, as well as Manchester-in-the-Mountains and Arlington, have been visited in a single day by Breadloafers.

TOURISTS through the Champlain Valley will find Bread Loaf an enjoyable side trip only six miles from East Middlebury by a well-kept road through Ripton Gorge. The commodious dining room at Bread Loaf will accommodate transients

for meals, but parties desiring to remain overnight should telephone as far in advance as possible for information regarding rooms. Bread Loaf is twelve miles from Middlebury, which is on the Rutland Railroad, 272 miles from New York, 200 miles from Boston, and 130 miles from Montreal.

THE BREAD LOAF LIBRARY contains necessary reference books, magazines, and newspapers. A bookstore is maintained for the convenience of members of the School, textbooks being ordered, upon request, in advance of the opening of the School.

LIMITED ACCOMMODATIONS at Bread Loaf necessitate making early reservations. Students should write Pamela S. Powell, Middlebury, for room reservations. A deposit of \$10, payable May 1, is required to hold reservations until the opening of the session, when this amount is applied upon the student's account, which is then payable.

ALL CHARGES, except room rent, are covered by the fee of \$215, which includes tuition, board at Bread Loaf Inn, registration, and incidentals. Transportation between Middlebury and Bread Loaf will be furnished without extra charge for students arriving on July 2 and 3 and leaving August 17; but free transportation cannot be expected on days other than those named.

ROOM RENT FOR THE SESSION varies from \$16.50 to \$115.00, according to the accommodations desired. When two students share a room, a special rate is made amounting to about one-half the single room rate. In making room reservations students should state whether they prefer single or double rooms and about what they prefer to pay. A few especially fine suites with fireplace and connecting bath are provided in Birch and Maple Cottages.

Since both housing and instruction must be contracted for in advance and on a definite basis, no refunds can be made of tuition, registration fee, or for rooms vacated before the close of the session.

CLASSES WILL BEGIN Wednesday, July 4. The Inn will receive members of the School Monday, July 2, Monday and Tuesday being allowed for arrival and registration. The opening exercises will occur Tuesday evening, July 3.



ADMINISTRATIVE STAFF

PAUL D. MOODY, D.D., President of Middlebury College and Director of the Summer Session.

PAMELIA S. POWELL, Secretary of the Summer Session.

WILFRED DAVISON, A.M., Dean, Professor of American Literature, Middlebury College.

INSTRUCTORS

VERNON C. HARRINGTON, L.H.D., Boardman Professor of Philosophy, Middlebury College.

FRED LEWIS PATTEE, Litt.D., Professor of American Literature, Pennsylvania State College.

DALLAS LORE SHARP, Litt.D., Professor of English, Boston University.

MAURICE GNESIN, Ph.D., Director of the Little Theater of Duluth.

GRANT OVERTON, Formerly Fiction Editor of Collier's.

KENNETH B. MURDOCK, Ph.D., Professor of English, Harvard University.

EDWIN OSGOOD GROVER, B.Litt., Professor of Books, Rollins College.

JAMES SOUTHALL WILSON, Ph.D., Edgar Allan
Poe Professor of English, University of
Virginia.

JAMES DOW MCCALLUM, Ph.D., Professor of
English, Dartmouth College.

PAUL SPENCER WOOD, Ph.D., Professor of Eng-
lish, Grinnell College.

NANCY G. CORYELL, Ph.D., Wadleigh High
School, New York City.

GRACE HAZARD CONKLING, B.L., Associate Pro-
fessor of English, Smith College.

KATHARINE CLUGSTON, A.M., Graduate, Yale
School of Drama

H. FREDRICK STOVER, B.S., Yale School of Drama



VISITING LECTURERS

ROBERT FROST, author of *North of Boston*,
New Hampshire, etc.

DOROTHY CANFIELD FISHER, author of *The*
Brimming Cup, *Rough Hewn*, etc.

JOHN LIVINGSTON LOWES, author of *The Road*
to Xanadu, *Convention and Revolt in Poetry*,
etc.

CHARLES SWAIN THOMAS, author of *The Teaching*
of English in Secondary Schools, etc.

M. ROY RIDLEY, Balliol College, Oxford Univer-
sity.

ALLAN NEVINS, author, critic, literary editor,
Cornell University.

ISABEL M. PATERSON, author of *The Fourth*
Queen, etc. and in charge of *Turns with a*
Bookworm in *Books* of the *New York Herald*
Tribune.



COURSES OF INSTRUCTION

The Art of Writing

1. CREATIVE WRITING. A study through the case method of specimens of the novel, short story, biography, and poetry, each selected to lead into some major aspect of creative literature or some technical point of importance. Particular attention to the analysis of the short story. Several original subjects for fiction will be proposed, and the instructor will conduct the class through that part of the "writing" which must take place before a word is put on paper. Students will be given any possible individual advice or guidance with work in hand; and in addition each student will be asked to begin at once some new and original piece of work, to be carried as far toward completion as its nature and length, and the time of the session will permit.

Two credits.

Mr. Overton.

2. THE MODERN ESSAY AND ITS WRITING. An appreciative and critical study of the modern essay, with practice in essay writing.

Textbook: Tanner, *Essays and Essay Writing*.
Two credits. Mr. Sharp.

3. LITERARY CRITICISM. After a preliminary study of Greek, Italian, and French criticism from Aristotle to Boileau, this course will trace the development of English criticism from the sixteenth century to the present day, laying stress on the contrast between the neo-Classical and the Romantic schools.

Textbooks: A. S. Cook, *The Art of Poetry* (Stechert); E. D. Jones, *English Critical Essays of the Sixteenth, Seventeenth, and Eighteenth Centuries*; and E. D. Jones, *English Critical Essays of the Nineteenth Century* (Oxford University Press, The World's Classics, Numbers CCXL and CCVI). In addition the following text is recommended: Lane Cooper, *Aristotle on the Art of Poetry* (Ginn).

Two credits. Mr. Wood.

4. CONTEMPORARY POETRY. A study of the main tendencies in American Poetry since 1912, with reading and interpretation of notable poems. Informal discussion and criticism. Particular attention will be paid to the matter of the new technique, and those who want it will have help on poems they are writing. Extensive library reading in Contemporary Poetry.

Two credits. Mrs. Conkling.

The Art of Teaching

5. THE TEACHING OF ENGLISH. Short talks, general discussions, and reports on special topics. A survey of recent studies and investigations in the teaching of literature and composition, and illustrations of the application of these findings to the work and the problems of the members of the class. Teachers are requested to bring sets of compositions, poor, as well as good papers, and specimens of interesting and creative work done by their pupils.

Textbooks: School editions of the pieces of literature studied in the high school course, including, *The Golden Treasury*, *Idylls of the King*, *Macbeth*, and good collections of contemporary poetry, modern essays, and short stories; any good textbook on composition for high school students; C. S. Thomas, *The Teaching of English in Secondary Schools*, the revised 1927 edition (Houghton, Mifflin).

Two credits.

Miss Coryell.

6. THE HISTORY OF THE BOOK. A course on the history of human records from the clay tablets of Babylonia to the making of books by modern machinery. A survey of the most notable presses of Italy, Switzerland, Germany, France, Holland, England, and America, and their influence in the development of the art of printing. A discussion of types, title pages, cover designs, decorations, and margins that go to make *The Book Beautiful*.

Two credits.

Mr. Grover.

7. THE HISTORY OF THE ENGLISH LANGUAGE. A study of the development of the English language from Old English to contemporary English. Careful reading of Middle English selections, with attention to changes in pronunciation, vocabulary, grammatical forms, and to standards of correctness.

Textbooks: Emerson, *A Middle English Reader* (Macmillan); Emerson, *The History of the English Language* (Macmillan); Moore, Samuel, *Historical Outlines of English Phonology and Morphology* (George Wahr, Ann Arbor, Mich.).

Two credits.

Mr. McCallum.

Literature

8. BROWNING. Lectures, readings, and discussions in appreciation of Browning's best work.

Text: *The Globe Edition of Browning's Works* (Macmillan).

Two credits.

Mr. Harrington.

9. THE AMERICAN SHORT STORY. A study of the American short story, its origin, its development, its characteristics evolved decade by decade, its present status. Incidental emphasis upon various elements of short story technique, with particular attention to contemporary writers.

Text: Pattee, *Century Readings in the American Short Story* (Century).

Two credits.

Mr. Pattee.

10. AMERICAN LITERATURE. A survey course with special reference to the nineteenth century. Lectures and reading.

Text: F. B. and E. D. Snyder, *A Book of American Literature* (Macmillan).

Two credits.

Mr. Murdock.

11. SHAKESPEARE. Careful study of a group of representative plays illustrating Comedy, History, and Tragedy. Recitation on the text and papers on outside reading.

Textbooks: *Shakespeare's Plays*, complete, preferably in the Cambridge Edition (Houghton, Mifflin), and Odell Shepard's, *Shakespeare Questions* (Houghton, Mifflin).

Two credits.

Mr. Wood.

12. NINETEENTH CENTURY PROSE. A study of certain nineteenth century thinkers: Mill, Carlyle, Ruskin, Arnold, John Morley, Butler. Emphasis on the intellectual and social backgrounds of the times. The course aims to define the "Victorian period."

Two credits.

Mr. McCallum.

13. THE MODERN ENGLISH NOVEL. A study of a group of novels representative of phases of development in the contemporary British novel from Henry James to Virginia Woolf. Each student should have access to a copy of the following books which will be studied for class discussion: Henry James' *The Golden Bowl*, Samuel Butler's *The Way of All Flesh*, Moore's *Esther Waters*, Bennett's *The Old Wives Tale*, Wells' *Tono-Bungay*, Galsworthy's, *The Forsyte Saga*, Walpole's *The Cathedral*, Conrad's *Nostromo*, Walter de la Mare's *Memoirs of a Midget*, Virginia Woolf's *To the Lighthouse*.

In addition, it is recommended that, if possible, Hudson's *Green Mansions*, May Sinclair's *The Divine Fire*, Kaye-Smith's *Joanna Godden*, Blackwood's *The Centaur*, and other novels by the authors listed above be read before or during the course.

Two credits.

Mr. Wilson.

14. CONTEMPORARY DRAMA. A study of English, Irish, and American Drama since 1890 to the present day, with special reference to the changes in craftsmanship of the theatre.

Texts: Each student will be required to procure the texts of three plays read in the course. These will be determined when the class convenes.

Two credits.

Mr. Gnesin.

15. ELIZABETHAN DRAMA. A rapid survey of the origin of English Drama, followed by a consideration of the work of the principal dramatists of the Shakespearian period.

Text: Adams: *Chief Pre-Shakespearian Dramatists* (Houghton); Shakespeare: Any complete edition of plays.

Two credits.

Mr. Gnesin.

Play Production

16. PLAY PRODUCTION. Fundamental principles of play production: relation of producer to play, author, actors, and producing staff. Practical problems of production: settings, costumes, lighting, and direction. A brief consideration of groupings, movement, emphasis, rhythm, tempo. Methods of casting, choice of play and technique of rehearsal. Laboratory work required of all



A PLAY ON THE LAWN

students enrolled for credit. Students should bring copies of one-act plays they would like to produce.

Two credits.

Miss Clugston.

17. STAGE AND COSTUME DESIGN. Theory and practice of design in stage settings and costumes. The making of sketches for settings and costumes and the construction of models for settings of current productions. Laboratory work is required of all students enrolled in this course for credit.

Text: POPE, *Tone Relations in Painting* (Harvard University Press)

Two credits.

Mr. Stover.

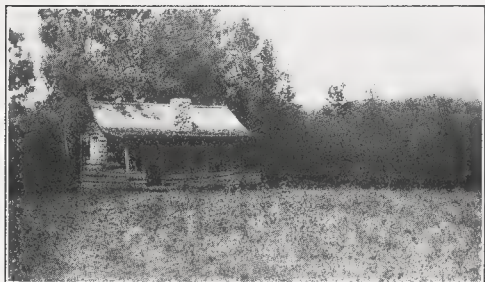
18. LABORATORY IN PLAY PRODUCTION. All students in Play Production and Stage Design will be required to participate in the construction of scenery, costumes, properties, and in the rigging of light-layouts for the productions given in the Little Theater. All students in Play Production will be required to act and assist in direction.

Miss Clugston and Mr. Stover.

SCHEDULE

- 8:30 American Literature
Creative Writing
Elizabethan Drama
Shakespeare
- 9:30 American Short Story
History of the English Language
The Modern Essay
Play Production
- 10:30 Browning
Contemporary English Novel
Contemporary Poetry
Stage and Costume Design
Teaching of English
- 11:30 Contemporary Drama
History of the Book
Literary Criticism
Nineteenth Century Prose

Laboratory in Play Production
to be arranged



CONFERENCE ON CREATIVE WRITING

FOLLOWING the regular session of The School of English, there will be held at Bread Loaf from Aug. 21 to Sept. 4 the third session of the Bread Loaf Conference on Creative Writing. John Farrar, formerly editor of "The Bookman," now of the staff of Doubleday, Doran Co., and Grant Overton formerly Fiction Editor of "Collier's," Hervey Allen, author of "Earth Moods," "Israfel," etc., and other experienced writers, editors, and critics will be at Bread Loaf for the two weeks to give instruction and counsel regarding the practical problems of writing.

THE PROGRAM will consist of a series of lectures and conferences on the problems of writing stories, verse, criticism, and articles, with particular attention to the practical details of

the preparation and placing of manuscripts. The number in attendance will be limited, and students will receive individual criticism of the manuscripts they bring. Special lectures by visiting authors, informal conferences, and recreational features will be arranged.

A SPECIAL ANNOUNCEMENT of the detailed plans for the Conference will be sent to all who are interested. Admission is without examination, but all students must satisfy the Dean of their fitness to profit by the work offered. A single charge of \$100 covers tuition, registration, and board at Bread Loaf Inn for two weeks. Room rent is in addition. Reservations should be made early, as the accommodations at Bread Loaf are limited. All inquiries should be directed to Wilfred Davison, Dean, 119 Main St., Middlebury, Vt.





CHERRY AND BIRCH COTTAGES

STUDENTS should write Mrs. Pamela S. Powell, Middlebury College, Middlebury, Vermont, for room reservations.

Dean Wilfred Davison, 119 Main St., Middlebury, Vermont, should be addressed on all other inquiries regarding the school.

J. J. Fritz, Business Manager of Middlebury College, with the assistance of Arnold B. Swift, Assistant Manager of the Inn, and Mrs. Kate S. Holbrook, Housekeeper, will be in charge of Bread Loaf Inn during the 1928 season.

The Inn will be open from June 26 to September 8. Information regarding rates and bookings for the period before the opening of the School of English and after its close may be had from Mr. Swift, 193 Park Ave., Rochester, N. Y., until June 15. After this date inquiries should be made direct to Assistant Manager, A. B. Swift, Bread Loaf, Vermont.

